

A Resumé Of French Fashions

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High Colors Again

ECCENTRICITY in detail rather than change in form, together with an adoption of extreme novelties in fabrics, a revival of metal and the return to use of high colors, characterizes the fashions for autumn and winter 1922-23.

Fashions seem to be moving toward a more stately type of dress, as many of the designers have gone back to the Renaissance period for the details. And as only royalty and church dignitaries left records of flare ruffles is placed at the elbow and French and Italian Renaissance, there is dignity and symmetry about all of the distinctly new things. Hardly a dressmaker in Paris but shows some leaning toward the extravagances of the period of Francis I, Henry VIII, Henry II and on down to the period of Louis XIII.

Here and there the idea is caught in the sleeve; again one sees it in the collar and in the arrangement of the girdle. Very frequently it is the design in the fabric; again it is the regal coloring, mixtures of gold, silver, steel and copper in fabrics which look as if they had been hammered or wrought in metal and not woven on looms. Incrustations of jewels, precious and semi-precious, recall the flourishing arts of this sumptuous period.

Jeanne Lanvin Exploits Seventeenth Century Styles

AS A variation from the Renaissance there is the note of the pure Venetian styles of the seventeenth century. Jeanne Lanvin uses this motif, thereby holding persistently to her wide skirt effects. She has little support, however, in this from other dressmakers. A predominance of the slender silhouette confirms the insignificance of other eccentric period styles.

Running through all of the fashions is the Oriental note, the Persian, the Egyptian, the Chinese, the Japanese, sometimes in its pure form, and again in the cleverly modernized interpretation.

Magnificent embroideries, hand quiltings, beadings, incrustations, hammered, pressed and printed fabrics all have significant showing. France, from the standpoint of novelty materials and trimmings, is coming back into her own. Not since the several propitious seasons immediately preceding the war has France produced so many wonderful novelties. This elaboration of tissues, whether it be in weave or applied after the work of the looms, will add greatly to the cost of fashionable clothes.

Sleeve Details Vary The Winter Silhouette

DETAILS of sleeves have changed considerably, and it is in this point that the silhouette of 1922-23 will express itself largely. New sleeves are often full length and may be large at the wrist, elbow or throughout their full length. Long mitten-shaped sleeves are also much used. Many new forms in puffed effects are seen. Sometimes this puff breaks at the elbow; again it is at the wrist. Sometimes a succession of flare ruffles is placed at the elbow or on the wrist of a tight-fitting sleeve.

Many fancy sleeves are seen on evening dresses. Frequently they start from the elbow downward, and they are even attached at the wrist.



At the top of the page—A brown velvet hat from Maria Guy, with a trimming of coral-colored feathers. Reading from the left—A three-piece suit, consisting of a dress of gray cloth and a jacket of dark-red cloth brocaded in gray. Street dress developed in imitation broadtail and black broadcloth. Afternoon dancing frock, showing new gauntlet cuff sleeves. At the lower right—Two new suit blouses.

covering the hands with deep circular frills. All these new sleeve effects are practically taken from the Renaissance period, court dress styles. The sleeveless idea still exists, but is not so new as these other more fanciful forms.

The waistline is a variable point, but a big percentage of models continues to be in low waistline style, many of which blouse in the back. There is still every degree of low waistline, from that which starts below the normal waistline to well down to below the turn of the hips, in distinct Egyptian and Oriental form.

The normal waistline is used by some important makers, notably Callot and Lanvin. There is only a small proportion of such models in

the lines of these makers, thus proving that it is a tentative movement on their part and not a definite and determined effort to launch a new silhouette. Buyers express themselves as doubtful regarding these normal waistline effects, as the style is unbecoming to the uncorseted figure.

One-Side Drapery In Dresses and Suits

THE length of skirts is still variable, but the consensus of opinion is that the street skirt will be nine to ten inches from the ground. More dressy afternoon toilettes will be four to five inches from the

ground. Eccentric period styles, both in crinoline and Renaissance effect, often touch and trail. So many of the best makers show such a predominance of the shorter lengths—that is, from nine to ten inches above the floor—that one might expect this to be the smartest length. Other variations will be more or less a personal and individual thing.

Surprising as it may seem, the skirt remains narrow, often extremely narrow. Fullness, when introduced, is unobtrusive, and is usually achieved by means of the circular cut. There is less unevenness about the hem, many of the skirts

being straight around.

The one-sided drapery is a strong feature even in the plainest tailored dresses and coats; also the one-sided fastening and wide, overlapping front. This overlapping, one-sided effect is also much noted in skirts.

Two Versions of The Three-Piece Suit

TAILED suits are very pronounced in the showing of both two and three piece effects. A great majority of the jackets are waist length and in straight, unbelted or slightly blousing and belted styles. The exceptions are incidental novelties in very short box bolero styles,

Chinese mandarin full-swinging coats and three-quarter length circular-cut effects, the latter usually trimmed with fur.

The three-piece idea is prominent. It expresses itself in two forms—the smart one-piece wool dress with matching jacket or the crêpe de Chine or satin dress with a wool coat entirely covering it, the lining of which is made of the same material as the dress.

Afternoon dresses are much more elaborate than they were last season. They are often made of beautiful novelty materials; or if they are in plain materials they are richly em-

brodered, appliqued and beaded. They are in decided contrast to the very simple hand-made crêpes which have been so greatly in vogue.

Evening dresses are much less décolleté than in former years. Many of them are made with a slightly rounding or bateau neck. Some of the evening dresses have full-length sleeves, and it is only the very ceremonious type that is extremely décolleté and sleeveless.

Evening mantles are extremely beautiful this season, being made of the most gorgeous metal and velvet brocades, with heavy fur trimmings and rich embroideries. They are all draped mantle and cape styles. Often one-half is of fur and the other half of fabric richly embroidered in color.

The New Fabrics

PARIS dressmakers unanimously stand in favor of the use of novelty materials. The revival of metal is imminent. This movement will include metal effects, metal interwoven with color; also metals in blistered, hammered, shot and moiré patterns.

A distinct novel feature is the use of several colors of metal, as gold, copper, silver and steel and other burnished metal tones mixed together to form rich patterns which look almost as if they were hammered out from the metal itself rather than woven. Many of the newest things are woven in stripe patterns, the various colorings in metal blending beautifully.

It would seem as if practically all the new patterns had been taken from armor and other metal objects of the Renaissance and medieval periods. It will be recalled that the goldsmith's art was highly developed in France as early as the seventeenth century, and in weaving these metal cloths the French manufacturers have gone to the museums for inspiration.

Many metal novelties are also in velvet effect, the colored velvet designs standing out from the metal background. Metal printed velvets are new, being shown notably in high colors printed in gold, copper and steel, singly or mingled.

Multi-Colored Stripes On Velvet Gauze

BLISTERED and quilted effects are becoming increasingly popular and many wonderful novelties of this character have been launched. These are notably in metal as well as in metal and silk combinations. Many of the silks are shot with metal and then blistered or puckered.

A strong preference is shown for chiffon velvet, particularly in high color tones, for evening dresses and mantles. Bright colored velvets are often combined with metal in the make-up of evening dresses and mantles.

Persian printed velvets are a distinct novelty, used by many of the most important dressmakers. Velvet striped gauze is another novelty—narrow stripes in multi-colors appearing on dark gauze backgrounds, giving in the stripe pattern a combination of colorings characteristic of Persian designs.

Along with the vogue for chiffon velvets has come the use of velvet. A marked preference is being shown by several of the leading dressmakers for velvet in dresses, suits and afternoon coats.

A noted increase is being made in the use of satin and satin surfaces, crêpes, these being newer than the dull crêpes. There are several distinct novelties of this kind, which would point toward a general revival for satin surfaces.

Draped Evening Dresses Of Satin Back Moiré

CONSIDERABLE moiré is used notably in evening dresses, the moiré often having a high luster satin back, making it possible to use in drapery where both sides of the material is allowed to show.

In crêpe weaves Marocain continues strong, replacing to no small degree crêpe de Chine. There is, however, a new quality of silk crêpe called crêpe Mongol which is being used quite extensively. Crêpe Mongol and crêpe Romain are used for beaded dresses, of which there are still a great many. Georgette and sheer crêpe Romain are also used in combination.

Many pile fabrics in wools are being shown, notably in thick weaves and wafflelike checks, shown to give a velvet pile surface. These are in solid colors and also in mixtures of two and three tones. A very beautiful line of this character, brought out by Rodier, has a mixture of wool and artificial silk which gives a sort of frosty look.

Rodier often uses a metallic effect in the artificial silk which he uses to illuminate the duller woolen threads. In shades of brown and beige, he uses flecks of gold and copper in the silk; in blues and gray he uses steel and steel-tone silk. Thus even wools have a metallic glitter.